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not separated from it as time is from soul. In the former the presuppositions are united. That which moves counterfeits eternity, by the mere immeasurableness of its movement producing an impression of eternity. And also that which endures, in relation to that which moves, counterfeits time, going beyond and multiplying as it were its now-there (everlasting present there) in imitation of time. For this reason, some have thought that time could be regarded as at rest, no less than as in motion, and eternity, as we have said, as infinite time. Thus the one imparts its own properties (conditions) to the other, the moving always copying eternity from the stable, as if eternity were identical with its own Always (unceasing duration); and the stable, in the identity of its energy, connecting time with its own enduring, from the energy. Further, in perceptible things, distinct time is one for one thing, another for another. For example, it is one for the Sun, another for the Moon, another for Lucifer, and so forth. Hence one has one year, another another. And the year that includes these is consummated in the motion of the soul, inasmuch as all other things move in imitation of it. The movement of it being different from the movement of these, the time also of it is different from the time of these. The latter is extended both as regards locomotion and transition.

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### "THE LAST JUDGMENT,"

AS PAINTED BY MICHEL ANGELO.

[An Essay read before the St. Louis Art Society.]

At the commencement of the Western or European epoch of the World History we have two nationalities sharply contrasted: the one, the Greek civilization, seizes upon and represents in the form of sensuous individuality its idea of the Rational; the other, the Roman civilization, seizes the realized *will* as the highest goal, and accordingly exalts the interest of the state above all merely *individual interest*. The Greek

Homer paints for us the beautiful individual—Achilles, or Helen, or Paris, or Hector; so throughout Grecian history we are always called upon to admire the individual: the graceful symmetry of character, whether it be of Theseus or Ulysses, of Pericles or Socrates, of Aristotle or Alexander. The general interest does not overshadow the individual; the Iliad tells us how Achilles, by his wrath against the king Agamemnon, can thwart the purposes of the whole assembled army of the Greeks.

With Rome, the interest is not this interest in individuals centered wholly in themselves. We admire Numa and the elder Brutus, Curtius and Cincinnatus, Fabius Maximus and Regulus, Scipio and Cæsar, not for individual perfection so much as for their devotion to the state—for their self-sacrifice, and hence for their *personality*; for man becomes a person when he subordinates his mere individual will to the general will of the state.

Greece is comparatively external in her earlier civilization, Rome comparatively internal. The former prefers what pertains to bodily form and to urbane manners—in short, to the arbitrary side of humanity,—while the latter prefers what belongs to the inner character, to the deeper, more mediated, and hence more substantial culture.

Greece is the art nation and Rome the prosy nation of legal forms; art personifies all nature and makes every stream a river god, every fountain the dwelling of a nymph, every grove and mountain the haunt of dryads and oreads. Out of that land of childhood, peopled by fancy and imagination, we step into Italy as the land of manhood, wherein the spirit no longer dreams of air-castles, but plies the daily care, looks with sober eye upon the world and sees *things—prose facts*—and makes no more personifications.

In the course of events, "when the fullness of time had come," Christianity came into the world and found in Rome the ripest field for its insition and growth. It found its way also into Greece. The Christian spirit was more akin to the Roman life than to the Greek life: its penances and mortifications of the flesh were all foolishness to the Greek, but the Roman was used to personal sacrifice for the state. Hence Christianity had many a hard conflict with the Eastern life that

it did not encounter in the West. It had all the time a tendency to degenerate into image worship. How natural to pass from the worship of Venus, or Diana, or Juno, to that of the Madonna! Toward the close of the fourth century this became very prevalent and increased until Leo III., the great Iconoclast, effectually checked it. The strange inversion that then appeared is this: Greece, transformed by Christianity, goes to the opposite extreme and destroys all images, while Italy, whose prosy formality is broken up by the miraculous element in the Christian doctrine, goes over to the sensuous so far as to refuse to give up image worship, and to secede from the East. Their principle carries the day, and the Nicene Council makes it a Christian doctrine. Soon after, about A. D. 1000, the veneration for saints and sacred relics leads to the practice of canonization, somewhat after the style of deifying departed heroes in a remoter antiquity. This was the basis laid for a future period of art in the Christian Church. But the Crusades had to come first, and fill all minds with lofty aspirations that must be realized in some way. First by knightly deeds, personal prowess; and next the faint aurora of Modern Art arose above the horizon with Cimabue, Arnolf di Lapo, and Giotto. Then with Dante the new age began, Christianity had found poetic expression, and the Medici family a century after stimulated Art to its career of greatest splendor. Perugino, founder of the Roman school of Painting, is the precursor of Raphael, who finished his "Transfiguration" two hundred years after the death of Dante. Leonardo da Vinci, that universal genius, is a fitting precursor to Michel Angelo, the man in whom that age reaches its climax, whether we consider him as architect of St. Peter's Church, as sculptor of the statues in the church of San Lorenzo, as engineer of the fortifications about Florence, as writer of sonnets profound and subtle in thought, or as painter of the frescoes on the ceiling of the Sistine Chapel, and finally of the "LAST JUDGMENT," called the "grandest picture that ever was painted," and "the greatest effort of human skill as a creation of Art." In order to appreciate this great master-piece, we have to bear clearly in mind the antecedent phases of Art and the limits of their achievements. We have Symbolic Art for the Orient, Classic Art for Greece, Romantic

Art for modern times—this, if we take as our basis the generalizations of the best writers on the theme. In the Symbolic Art—the Egyptian architecture, for example, with its rows of sphinxes and huge pillars—we have a gigantic struggle—a vast upheaval—spirit struggling and upheaving matter to get free and say something. This something it can never quite say. It is a riddle to it, and hence the sphinx looks inquiringly to the blue vault overhead—an eternal question. Or the Memnon statue sounds at the rising sun, but can articulate no oracle that shall break this spell. Truth to the Oriental peoples has not yet got separate from the mere symbol. In Classic Art, on the contrary, the statue of Apollo stands opposed to the sphinx; it is the achievement of what in Egyptian Art is only struggled after. Spirit stands revealed in the posture and mould of every limb. The beautiful divinities of Olympus offer us the realization of this complete union of form and matter, of spirit and sense. The completest "repose" is the result—no struggle disfigures the placid seriousness, the flesh is completely plastic to the indwelling soul. Why is not this the highest that Art can do? It is, if the highest goal of spirit is simply to live a sensuous existence. In all modern time we have those who defend Classic Art as the sole form of art worthy of imitation. But the Christian era brought in an idea that contradicts at once the basis of Classic Art. The soul shall be purified only through renunciation—the hair-cloth shirt, the knotted scourge, the hermit's cave, the monk's cell, plenty of fasting and watching, these shall fit the soul for divine life. But not so can one gain a beautiful physique. Haggard, and lean, and gaunt, is Saint Anthony or Simeon Stylites—not at all like the Vatican Apollo or the boy Antinoüs.

So Modern Art must leave the repose of Greek sensuousness and return again to the struggling of the soul. But this time it is not a vain struggle as in Symbolic Art, wherein no free expression is reached; but Romantic Art represents to us the overpowering predominance of the soul over the body. Everywhere the latter is degraded, the former exalted. There seems to be an aspiration for the Beyond, *the supersensuous*, that which "passeth show," and hence there is a contradiction in it. You look to see—what it tells you distinctly that you can

not see—the truly beautiful, with the senses. But at the same time the soul is sent back to itself, and its inner spiritual sense is awakened to see the Eternal Verities themselves. Thus in the highest painting of this form of art—"The Transfiguration"—we are referred upward and beyond from the demoniac boy to the disciples—by them to Christ, who again, with upturned gaze, refers us to the invisible source of light beyond our ken. Aspiration—*infinite Aspiration* is the content of this art. But what shall we say? Does art stop here? Is there not a higher art than Romantic Art—an art in which we have presented to us the Total—the aspiration and its fulfilment? Such a stage of art does indeed exist, and deserves to be called "Universal Art." It is cosmical—because it is so comprehensive as to exhaust all phases of the subject it treats. Inasmuch as it resembles the Classic Art in its reaching a point of repose, it may be called New Classic Art. Such art is exhibited in a few great master-pieces: they are, chiefly, Dante's *Divina Commedia*—presenting the drama of human life as viewed from the Christian Ideal; Goethe's *Faust*—presenting the series of phases passed through by the individual who ascends from the abyss of skepticism to the complete appreciation of the spirit of Modern Civilization and what it presupposes; Beethoven's Great Symphonies and a few of his Sonatas—like the great F Minor, for example; Shakspeare's "Tempest" and perhaps the "Midsummer Night's Dream"; Michael Angelo's plan of St. Peter's Church and his "Last Judgment."

The Old Classic Art realizes its repose in the individual—this is true even in the *Laökoön*. But, the Romantic presents the individual, or series of individuals, aspiring for a beyond, hence as out of repose; but the New Classic adds the goal of aspiration, and hence restores repose again. So the New Classic—the Michel Angelo form of art—differs from that of Agesander and Praxiteles as the full grown oak does from the acorn. The acorn is complete as an acorn, but the full grown tree is cosmical in its completeness; Romantic Art is the sapling oak—neither the repose of the acorn nor of the tree.

All these distinctions must be borne in mind if one would rightly appreciate the great work before us.

## HISTORICAL.

The "Last Judgment," painted on the end wall of the Sistine Chapel at Rome, is 45 feet wide by 57 feet in height. It was completed and thrown open to the public on Christmas-day, 1541. We owe the work to the ambition of Pope Paul III., who wished to immortalize his Pontificate by finishing the decorations of the Sistine Chapel. We learn that a large copy of this picture, in oil, was made by Marcello Venusti for the Cardinal Alessandro Farnese; this copy is said to have come into the possession of the King of Naples. The most famous engraving of it is by Piroli—executed in 1808—in 17 plates, which can be united into one by skillful adjustment. Another and larger print is that of C. Metz (1803), in 15 plates, which are also to be united into one. (It is probable that our large photographs are taken from this engraving.\*) The fine engravings contained in the large work "*Il Vaticano*" are from different engravers—some of them from Piroli.

To find a description of the picture in detail one searches diligently the works by Duppa, Condivi, Vasari, Kugler, Harford, and the rest, but the result is after all very meagre when the gleanings are carefully collected. The immense number of figures in the picture makes necessary a long familiarity to seize the *motives* which connect the different groups, indeed it seems to require a life-work to exhaust it completely.

## DESCRIPTION.

In this picture there are upwards of four hundred human forms presented. They separate naturally into fifteen groups, as follows:

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\* A large engraving by Gio. Mantuano, in 11 plates, is also to be mentioned. Some parts of it, engraved by Domenico Fiorentino, are said to be more in the style of the original than any others. The books generally give us a few anecdotes and unimportant incidents—telling, for example, the story of Messer Biaggio da Cesena and of his features given to Minos, and of Paul IV. and Daniele da Volterra—identify two or three of the self-evident figures, and finish by a disapproving criticism of the execution of the work: "Christ is like a gladiator; the figures are muscular Titans," &c. Or they exhaust their wit in discovering that some portion of it "was borrowed by Michel Angelo from the 'Last Judgment' of Andrea and Bernardo Orcagna at the church of Sta. Maria Novella in Florence, or from Signorello at Oviato," or they praise the pictures of Fra Angelica at the expense of this one. All this is done in the same style in which criticisms are made upon Goethe's Faust, a work in the same mould.

- I. Christ as Judge sentencing the wicked.
- II. Group of Angels bearing the cross and instruments of the Passion.
- III. Cherubim and Seraphim hovering above.
- IV. Angels bearing the pillar, sponge, and ladder.
- V. Group on Christ's left, in which Peter is most prominent.
- VI. Group on his right, with John the Baptist in front.
- VII. Group of Sybils on his extreme right.
- VIII. Group of Saints on his extreme left.
- IX. Martyrs below him and to his left.
- X. Group of Angels with trumpets and books.
- XI. Righteous ascending on their right.
- XII. Wicked dragged down on their left.
- XIII. The Dead quickened and slowly rising.
- XIV. The mouth of the Pit.
- XV. Charon's boat and the Inferno.

I. (*Group*.) Christ sits on the "great white throne" in the midst of an immense throng of prophets, saints, and martyrs. The Virgin Mother sits at his right side, and leans towards him, while averting her face with sorrow from the wicked. Christ raises his right hand, not any more to threaten than to exhibit in the centre of it the scar of the wound caused by the nail; his other hand is also held in such a position as to show a similar scar. The feet, too, plainly show the nail-prints; and the wound under the right breast is the place where he was pierced by the spear. It is not a look of spite and malice that clouds his brow—but unutterable sorrow and tenderness mingled. For it is not *he* that hurls them down—it is their own deeds, done on him and on these martyr witnesses, that seals their doom, and makes them wish for mountains to cover them from this all-revealing moment. These reprobate souls have crucified their own everlasting life.

From this central figure streams the light in all directions, illuminating the angelic groups, the troops of blessed spirits, and the graves beneath giving up their dead. It meets the murky smoke and lurid flames of the Inferno, by which a ghastly glare is spread over the faces of the demons.

II. & IV. Above, on the right and left, the celestials are elevating to the view of the assembled universe the symbols of the mediatory acts of Christ. By these all shall know that he is of right the Judge of the world. By the sight of these, the wicked shall recognize their own just punishment, and the righteous shall see therein the seal of their salvation.

On the right is upborne the cross; the just made perfect are



drawn from the graves below by its sign. Angels, to the left of this, hold up the crown of thorns, the dice with which the soldiers cast lots for his garment, the scourge, and the nails. On the left side is seen the pillar at which Christ was scourged; back of this, angels are bringing the ladder up which he was lifted to the cross, and by which he was taken down therefrom. An angel with a lovely face is flying hitherward with the sponge that brought the 'only physical relief' during that hour of suffering.

III. Overhead the cherubim and seraphim are seen hovering, and expressing their joyful recognition of the final justification of the righteous, and the supremacy of good over evil.

V. On the left of Christ, the most prominent figure is the form of Peter, bending forward, in the act of delivering the keys that open the doors to happiness or misery.\* Just beyond his face is that of Paul (or Moses?). Kneeling between Peter and Christ, with his right hand upraised, is St. John; and lower down, with hands clasped, is Stephen. The face of Dante peers out between the limbs of Peter and Paul. Following the line back from Peter and Paul, we meet several of the prophets and church fathers:†

VI. On the right of Christ, John the Baptist is in front, distinguished by his camel's-hair garment; David (Christ was "the son of David") between the Baptist and Christ, his back partly turned toward us, his harp on his right arm. He reaches back to make room for the patriarch (Jacob?) to come to the front. Another ancient patriarch (Abraham?) can be seen through an opening below. Back of these, in the same group, some of the prophets(?) who have foretold Christ—(Isaiah, Jeremiah, Ezekiel, and others). They are intent upon hearing the words of doom pronounced.

\* The gold key which opens the gate of heaven may be known by its cross-shaped ward; the other, the iron one, opens the gate of the Inferno.

† The curious student, who knows well the features of the figures painted on the ceiling of the Sistine Chapel, may identify several of them in this and the next group. Daniel (?) is a very prominent figure, with his hand stretched toward Christ. At his right and beyond him is St. Bernard (founder of the Cistercian order) and St. Francis, who is to be distinguished by the *stigmata* on the hand he holds out. Just beyond St. Francis (founder of the Franciscan order) is St. Augustine, known by his turban; near him are St. Jerome, St. Ambrose, and St. Gregory. Beyond these—the four Latin Fathers—are, perhaps, the four Greek Fathers.

VII. On the extreme right, the sybils and heathen poets (Virgil, &c.) who have foretold Christ, mingle with the elect, and the famous women of Scripture(?).

It seems that the prophets who foretold his coming are in the group nearest Christ on his right, and the heathen who foretold him are on the same side in the outer group; thus, those on the right side stand in contrast to the martyrs on the left, who have borne witness by *deeds*.

VIII. On the extreme left appear immense throngs of blessed spirits; many, full of joy at meeting long lost friends, embrace in pairs. The very old man in the rear of Peter is said to be Adam, and the woman averting her face behind his shoulder, Eve. This is very doubtful, however—like much else that is suggested concerning the individual figures.

IX. The martyrs are easier to identify: below the Virgin Mary, St. Lawrence is seen with the gridiron on which he was martyred.\* To the left sits St. Bartholomew, holding in his right hand the knife with which he was flayed, and in his left the skin of which he was bereft. St. Stephen appears just behind him. Further to the left may be recognized St. Simon with his saw (St. Jude, perhaps, near him); St. Philip with a cross, St. Hippolytus with the iron currycombs, St. Catherine with her wheel, St. Sebastian with his arrows, and above him St. Andrew on his cross.

X. Below the centre group is the group of angels. Seven blow the trumpets. The one acting as leader stops one that is pointing his trump towards the Inferno, and directs him to sound it towards the graves on the right. One of the "recording angels" holds the small Book of Life towards the rising just ones, and two angels hold the great book containing the names of the wicked towards those departing for the Inferno. The cheeks of the trumpeters are distended while they fill the air with their blasts.

XI. On the right of the last group are seen the ascending righteous, with the cardinal virtues—Prudence, Fortitude, Temperance, Justice, and others—allegorically assisting in drawing them up. (Prayer is drawing up two by a string of beads.) The attraction of the cross far above is felt.

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\* Is the female form behind him Santa Barbara?

The looks of recognition, as the ascending spirits perceive long lost friends encouragingly holding out their hands from the clouds, are particularly affecting.

XII. On the left hand is seen the struggle of the wicked trying to escape from the Inferno. The seven mortal sins, as demons, are dragging them down. Lust, at the left, is pulling down a cardinal whom Michel Angelo knew; Intemperance (gluttony), at the right, is grievously beset; Pride is lowest down; Avarice has a pope by the head (keys and bag of money to be seen); while Anger, Envy, and Indolence, have each their victims, and the angels above are actively repelling the wicked ones who struggle to escape.

XIII. At the bottom, on the right of the Pit, the graves are opening, and all stages of decay are being quickened into life. As they get free from the earth, they turn their anxious gaze upwards—some to the books open before them, some to the ascending spirits above them, some to Christ sitting on the throne. Some are bewildered and rise with a sleepy look, and try to see whence proceeds the sound of the last trump. Some are tearing the grave clothes from their bodies.

Near the Pit, an exciting contest is going on with the demons, who have issued from an opening and have seized those rising from the graves. Those dragged towards the Pit are crying for help and struggling to get free, while angels are assisting them to resist the demons.

XIV. The fiends of the Pit can be seen slightly illuminated by the lurid glare of the flames below. Malignity is stamped on their features and gestures.

XV. The corner on the left represents the Inferno as described by Dante. Charon, "with eyes of burning coal," is beating with his oar the lagging spirits who hesitate to land from his boat upon the Stygian shore. Some hold their hands over their ears to shield them from blows, or cover the whole head with their mantles. As they get over the edge of the boat demons of various descriptions seize them. One is taken on the back of Apolyon (a winged demon); some are pulled down by hooks as described by Dante. They encounter Minos, towering aloft, who twines around him the serpent tail to indicate by the number of coils in what circle of the Inferno they must be punished.

## MOTIVES AND UNITY.

So vast a picture taxes genius to the utmost to preserve its unity. This can only be done by giving to each group some action that has reference to other groups.

I. The visible unity, or point of Repose, from whence all action springs, is Christ; but he holds up his hands against the contrasted group of reprobate spirits who are ferried to the Stygian shore. This is the first antithesis: The celestial light rejected and fled from; The lurid glare of the flames of the Inferno.

II. The Martyrs hold up the emblems of their torture to the gaze of the wicked: they refer to Christ as Judge while so doing: thus a double reference connecting still more closely the parts.

III. Above in the corners are the symbols of Christ's passion. Some of the angels bearing them are looking at Christ. The movement has the same meaning that the martyr group has: it exhibits to the resurrection of just and unjust the test by which they are to be tried. Have they helped crucify the Lord—have they helped martyr any of the saints? Or, have they suffered any of those things for Christ's sake? As they answer, so they are judged.

IV. Relating to Christ, also, are those groups on the right and left which either have in some way foretold his coming, or borne witness to him by a holy life. These on the left express by their gestures their appeal to him as Judge of their lives. Those on the right are intent upon seeing him whom they foretold. The spirits of the inner circle hovering over him are rather those who have been his representatives on earth, and the founders of his church.

V. The second range of groups from below presents to us the process of judgment. Those on the right ascending to the home of the blest, those on the left repelled by their own sins in the form of demons. The centre group, the awakening forces which blow the trumpets of conscience and hold up the books of memory.

## MICHEL ANGELO vs. LEONARDO DA VINCI.

Leonardo da Vinci is said to have preferred oil painting to fresco. "He gave in his pictures sentiment rather than form

and character. He seemed to see no outline in objects." But Michel Angelo turned his whole attention to FORM as expressive of character. Herein is the grand reason of his success in painting the "Last Judgment." By the former means—Leonardo's—the passive side of the individual is presented; by the latter, the active. But we are not to be judged for what we are by nature, i. e. for our passive life, but solely for our "deeds done in the body"; in other words, for our own acts—the exercise of the Will. Our voluntary acts are performed physically by means of muscles, and hence they express positive character. The adipose matter of the body does not have this function. This is the reason why Michel Angelo has represented such muscular figures in his picture. We are responsible only for our characters as embodied wills, and of this our muscles are the immediate corporeal expression; hence, the Day of Judgment is very properly represented as an occasion wherein the entire form expresses the positive character. The face may change instantaneously, and is not so reliable an index to the true character as the body is.—Peace and hope are expressed in the forms of the elect, malignity and remorse in those of the reprobate!

A tame "Last Judgment" would have been painted had it been done on the principles of Leonardo; for in that case we should have missed the lines of human freedom, and instead thereof we should see the lines of fate—the expression of nature and circumstances rather than that of free will.

#### THE CONTENT.

What is the content of this picture as a work of Art? How shall we state its significance to the Heart in the terms of the thinking Reason?

We have presented to us in this work the "supreme moment" of the life of humanity.

Every work of Art must seize the supreme moment of the collision it professes to depict. These collisions may be of more or less general importance. In Christ's life we have three grand moments adapted to the highest Art—passing by the birth and the minor situations which have been used so frequently by Romantic Art. These are the Crucifixion, the Ascension, the Transfiguration. Mediation is the general

significance of his life: that man may, by self-renunciation or the sacrifice of the particular for the general, elevate himself above the finite. He dies that all may be saved. In the Crucifixion this is seized in its most negative phase, in the Ascension in its most abstract one, while the Transfiguration gives us the concretest phase. In it we have exhibited to us the elevation of the human to the divine. Raphael has chosen this as the theme of his greatest work, and reached therein the highest plastic phase of Romantic Art. The other scenes in Christ's life from his birth to his death are also proper subjects for Romantic Art, but not for such a form of art as we call the highest. They are fragmentary.

Michel Angelo passes by all subordinate scenes and seizes at once the supreme moment of all History—of the very world itself and all that it contains. This is the vastest attempt that the Artist can make, and is the same that Dante has ventured in the *Divina Commedia*.

In Religion we seize the absolute truth as a process going on in Time: the deeds of humanity are judged "after the end of the world." After death Dives goes to torments, and Lazarus to the realm of the blest.\* In this supreme moment all worldly distinctions fall away, and the naked soul stands before Eternity with naught save the pure essence of its deeds to rely upon. All souls are equal before God so far as mere worldly eminence is concerned. Their inequality rests solely upon the degree that they have realized the Eternal will by their own choice.

But this dogma as it is held in the Christian Religion is not merely a dogma; it is the deepest of speculative truths. As

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\* The immense significance of the Christian idea of Hell as compared with the Hades of Greek and Roman Mythology we cannot dwell upon. This idea has changed the hearts of mankind. That man by his will determines his destiny, and that between right and wrong doing there is a difference eternally fixed—this dogma has tamed the fierce barbarian blood of Europe, and is the producer of what we have of civilization and freedom in the present time. In the so-called heathen civilizations there is a substratum of fate presupposed under all individual character which prevents the complete return of the consequences of individual acts upon their author. Thus the citizen was not made completely universal by the laws of the state as in modern times. The Christian doctrine of Hell is the first appearance in a conceptive form of this deepest of all comprehensions of Personality; and out of it have grown our modern humanitarian doctrines, however paradoxical this may seem.

such it is seized by Dante and Michel Angelo, and in this universal form every one must recognize it if he would free it from all narrowness and sectarianism. The point of view is this:—The whole world is seized at once under the form of Eternity; all things are reduced to their lowest terms. *Every deed is seen through the perspective of its own consequences.* Hence every human being under the influence of any one of the deadly sins—Anger, Lust, Avarice, Intemperance, Pride, Envy, and Indolence—is being dragged down into the Inferno just as Michel Angelo has depicted. On the other hand, any one who practises the cardinal virtues—Prudence, Justice, Temperance, and Fortitude—is elevating himself towards celestial clearness.

If any one will study Dante carefully, he will find that the punishments of the Inferno are emblematical of the very states of mind one experiences when under the influence of the passion there punished. To find the punishment for any given sin, Dante looks at the state of mind which it causes in the sinner, and gives it its appropriate emblem.

The angry and sullen are plunged underneath deep putrid mud, thus corresponding to the state of mind produced by anger. If we try to understand a profound truth, or to get into a spiritual frame of mind, when terribly enraged, we shall see ourselves in putrid mud, and breathing its thick, suffocating exhalations. So, too, those who yield to the lusts of the flesh, are blown about in thick darkness by violent winds. The avaricious carry heavy weights; the intemperate suffer the eternal rain of foul water, hail, and snow (dropsy, dyspepsia, delirium tremens, gout, apoplexy, &c.)

So Michel Angelo in this picture has seized things in their essential nature: he has pierced through the shadows of time, and exhibited to us at one view the world of humanity as it is in the sight of God, or as it is in its ultimate analysis. Mortals are there, not as they seem to themselves or to their companions, but as they are when measured by the absolute standard—the final destiny of spirit. This must recommend the work to all men of all times, whether one holds to this or that theological creed, for it is the Last Judgment in the sense that it is the ultimate or absolute estimate to be pronounced upon each deed, and the question of the eternal punishment

of any individual is not necessarily brought into account. Everlasting punishment is the true state of all who persist in the commission of those sins. The sins are indissolubly bound up in pain. Through all time anger shall bring with it the "putrid mud" condition of the soul; the indulgence of lustful passions, the stormy tempest and spiritual night; intemperance, the pitiless rain of hail and snow and foul water. The wicked sinner—so far forth and so long as he is a sinner—shall be tormented forever; for we are now and always in Eternity. "Every one of us," as Carlyle says, "is a Ghost. Sweep away the Illusion of Time; glance from the near moving cause to its far distant mover; compress the threescore years into three minutes,—are we not spirits that are shaped into a body, into an Appearance, and that fade away again into air and invisibility? We start out of Nothingness, take figure, and are apparitions; 'round us, as 'round the veriest spectre, is Eternity; and to Eternity minutes are as years and æons. Tones of love and faith, like the songs of beatified souls, come as from celestial harp-strings. And again we squeak and gibber (in our discordant screech-owlish debates and recriminations); and glide bodeful, and feeble, and fearful; or uproar and revel in our mad Dance of the Dead,—till the scent of the morning air summons us to our still home, and dreamy night becomes awake and day. Alexander of Macedon with the steel host that yelled in fierce battle-shouts at Issus and Arbēla; Napoleon with his Moscow retreats and Austerlitz campaigns!—were they other than the veriest spectre hunt, which has now (with its howling tumult that made night hideous) flitted away? Ghosts! there are nigh a thousand million walking the earth openly at noontide; some half a hundred have vanished from it, some half a hundred have arisen in it, ere thy watch ticks twice.

"We are in very deed ghosts! These limbs, this stormy force, this life-blood with its burning passion, they are dust and shadow—a shadow-system gathered round our *Me*; wherein, through some moments or years, the Divine Essence is to be revealed in the Flesh. Thus, like a God-created, fire-breathing spirit-host, we emerge from the Inane, haste stormfully across the astonished earth, and plunge again into the Inane."



Thus by the Divine Purpose of the Universe—by the Absolute—every deed is seen in its true light, in the entire compass of its effects. Just as we strive in our human laws to establish justice by turning back upon the criminal the effects of his deeds, so *in fact* when placed “under the form of Eternity” all deeds do return to the doer; and this is the final adjustment, the “end of all things”—it is THE LAST JUDGMENT. And this judgment is now and is always the only actual Fact in the world.

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## LEIBNITZ ON PLATONIC ENTHUSIASM.

Translated from the original Latin by THOS. DAVIDSON.

[*Epistola ad Hanshium de Philosophia Platonica, sive de Enthusiasmo Platonico.*]

1. Your little work\* on Platonic Enthusiasm I have read with much pleasure, and I think you are doing valuable work along with those who are throwing light upon the philosophical teachings of the ancients. As to whether Pythagoras and Plato learned anything from the Hebrews, I am not prepared to dispute with anyone; thus far, I have seen no evidence of it. I acknowledge that the worship of one God was restored by the Hebrews, after it had been nearly obliterated in the human race. That Homer and Hesiod visited Egypt, I hardly believe. No such circumstance is mentioned by the author of the Life of Homer, who is supposed to have been Herodotus. At the same time I am ready to admit that the Greeks owed the beginnings of their sciences to the Egyptians and Phœnicians. It is reasonably believed that Abraham, who belonged to Chaldea, taught the Egyptians some things. The most ancient doctrine of the immortality of the soul seems to have received the addition of metempsychosis from the Hindoos, and may be supposed to have passed from them to the Magians and Egyptians. Pythagoras introduced it into the West, and Plato generally follows him.

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\* *Hanshii Diatriba de Enthusiasmo Platonico.* Lips. 1716. 4. Leibn. Opp. Ed. Dutens. Tom. II., P. I., p. 222.